CLEOPATRA

20TH CENTURY-FOX

PRESENTS

ELIZABETH TAYLOR

IN

JOSEPH L. MANKIEWICZ'

CLEOPATRA

STARRING

RICHARD BURTON *and* REX HARRISON

as Mark Antony *as Julius Caesar*

✲ IN TODD-AO ✲

Also Starring

PAMELA BROWN • GEORGE COLE • HUME CRONYN • CESARE DANOVA

KENNETH HAIGH • RODDY McDOWALL

Produced by
WALTER WANGER

Directed by
JOSEPH L. MANKIEWICZ

Screenplay by JOSEPH L. MANKIEWICZ, RANALD MacDOUGALL and SIDNEY BUCHMAN

Music by ALEX NORTH • Color by DE LUXE

Published by National Publishers, Inc.
Arthur Klar, President

Art Direction by Robert Geissmann

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We, as we read of the deeds of the Queen of Egypt, must doff our modern conception of right and wrong; and, as we pace the courts of the Ptolemies, and breathe the atmosphere of the first century before Christ, we must not commit the anachronism of criticizing our surroundings from the standard of twenty centuries after Christ.

ARTHUR WEIGALL, HISTORIAN

Elizabeth Taylor as Cleopatra — in her throne room, holding the scourge and crook that are the symbols of her authority. Beside her stands Cesare Danova, as Apollodorus, her advisor.

CLEOPATRA
QUEEN OF EGYPT

History and Legend

Their stone faces stare now with empty eyes, but their names, their deeds, their ambitions, their love, have resounded through the centuries. They remain alive for us today because their stage was history, and they were the greatest of their time. The Roman scribes and historians left us a recorded legacy. Plutarch wrote of them. So did Suetonius, Dion Cassius, Appian, and Cicero. There was bias in some of the accounts, as in Josephus. Fact mingled with legend, as in the minds of the populace they became like gods.

But modern scholarship has pieced together a reasonable interpretation of the events that for two thousand years had caught the imaginations of playwrights, biographers, and novelists. Considerably altered now is that popular exaggeration of her as "the temptress of the Nile." Beautiful and seductive Cleopatra was, but she was also a hereditary ruler, a woman of rare spirit and courage, cosmopolitan and yet superstitious, ardent and, at times, lonely. And always proud. Her conversation was known to be scintillating, her mind keen. She was always jealous of her birthright, and insatiably eager, too, for the rights she felt belonged to her son Caesarion – the presumptive heir to the Roman Empire.

"She was splendid to see and hear," wrote Dion Cassius, a Roman scribe, "and was capable of conquering the

Ancient stone relief from the London Museum: Head of Isis, also called Head of Cleopatra

hearts which had resisted most obstinately the influence of love and those which had been frozen by age." Her name was of Greek origin (as she was) and meant "glory of her race."

She was the descendant of several generations of the Ptolemies, who were of Macedonian blood. Alexander the Great, three centuries before her time, had brought Macedonian officials and soldiers to establish the city of Alexandria upon a strip of land bordered on one side by a lake and on the other by the Mediterranean. This city was to rule the Egypt he had conquered, and there he was interred.

The several intrigues of the Ptolemies, and their waning fortunes had made of Egypt a virtual protectorate of Rome. Nevertheless, when Cleopatra reigned, Egypt was a rich and important country that bowed only to Rome in the extent of its influence and power. Alexandria was second only to Rome as a center of learning and culture, and the calendar devised by the Egyptian astronomer, Sosigenes, is the basis for the one we use today. Alexandria was a great trading center, too, perhaps the greatest in the world at that time, and the rich merchandise that traveled along the new trade routes from India found its terminus there.

The last will and testament of Ptolemy XIII had stated that Egypt was to be ruled jointly by Cleopatra, his eldest daughter, and by Ptolemy XIV, his eldest son. She was eighteen when his death occurred, and her co-ruling brother was eleven. The will also stated explicitly that their joint rule was to be under Roman protection.

When Cleopatra was not yet twenty-one and her brother fourteen, the two quarreled, with a consequent division of the palace court into two opposing parties. The young Ptolemy, backed by the chief members of his retinue – Pothinus, Theodotus, and the general, Achillas – declared himself the sole sovereign of Egypt, and Cleopatra fled from her threatened assassination into Syria. The adventurous young beauty recruited an expeditionary force in Syria and marched back to Egypt to regain her throne.

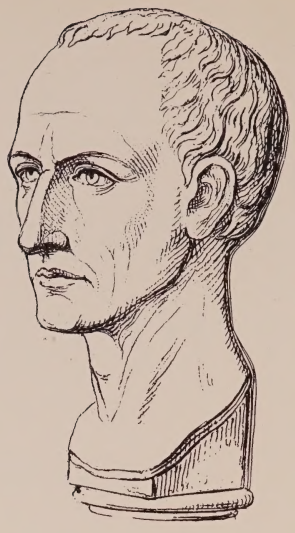
Almost at this moment another great historical event was taking place – the battle of Pharsalia. Here were gathered the legions of the two most powerful men of Rome, Pompey and Julius Caesar, arrayed for the battle that would decide who would have supremacy in the Roman Empire.

On the sixth of June, 48 B.C. this battle was fought, and Pompey was routed. The great general fled to Egypt, where he hoped to recruit an Army that would help him regain his majestic place in the Roman world. Caesar pursued him hotly, although there was reason to believe he would have headed immediately for Egypt in any event, if only to ensure the Egyptian subjection to his will and the wheat and corn he needed from their rich granaries.

Pompey, hardly had he stepped ashore at Alexandria, was murdered at the order of Ptolemy's advisors – their way of choosing sides in the Roman civil struggle. When Caesar arrived, after sailing the Mediterranean with a small force, he was shown the head of Pompey, and also his signet ring, and according to Plutarch was moved to tears by these gruesome relics of his proud adversary's ignominious fate.

Caesar took up residence in the well-fortified palace of Alexandria, leaving an escape route open, the sea, upon which the palace fronted. As a necessity to his purpose of consolidating his power in Egypt it was important he settle the opposing claims of the royal brother and sister. The young king was with his troops at Pelusium, defending the frontier from an expected attack by his sister. Caesar sent urgent messages to both, ordering a truce declared, and the two to present their cases to him immediately in Alexandria.

Ptolemy came at once. But Cleopatra did not dare to place herself in the hands of an escort that would take her through the lines; the family penchant for murdering royal relatives was too well known to her. She instead entered the palace by means of an audacious



Head of Julius Caesar: an early German engraving

ruse. Taking a ship from Pelusium to Alexandria, she had herself carried ashore by a faithful retainer, Apollodorus, wrapped in a rug. Apollodorus, pretending to be a rug merchant, found his way to Caesar's apartment in the palace, and she was unrolled before Caesar himself. Caesar, reported Plutarch, "was captivated by this proof of Cleopatra's bold wit."

What was the sight that met the conqueror's eyes? There is little in the way of sculpture or bas-relief that survives to give us an exact portrait of Cleopatra. But we can build a composite from ancient accounts. She was a small and graceful woman and, while slight, was prettily rounded. She was white-skinned, dark-haired, and dark-eyed. These eyes were large and set harmoniously in her features. Her face was small and delicate, her nose aquiline, her mouth graceful in shape. She was beautiful, but her beauty was not of the perfect, classical type.

Caesar, when he made his startling acquaintance with Cleopatra, was well along in his middle age. He was a man of aristocratic type, an active soldier, a sportsman, and in his youth had been known for his almost unbridled excess. A brilliant opportunist, he made use of his success with women to promote his interests. One of his successes was with the mother of Brutus, and it was within the realm of possibility that Brutus was his own son. Caesar had no particular religion, not much honor (as honor is thought of these days), and few high principles. A man of elegance, he had married four times, in search of advancement and of a son who would be his heir. At the time of his meeting with Cleopatra he was married to the barren Calpurnia. He was perfectly willing to have himself thought of as a God, and in Egypt the birth of his son by Cleopatra, Caesarion, was regarded as a divine event. Not a cruel man by nature, he was ruthless in warfare.

During ten years of campaigning in Gaul he took 800 towns by storm, killed a million men, and sent a million more into slavery. With Pompey dead he had become absolute master of the Roman world, and he was content to use the hiatus in Alexandria for another kind of conquest – the heart and the person of the charming and fabulously wealthy Queen of Egypt.

Caesar ensured that Cleopatra would remain Queen, but she also had great influence on his own developing dreams of monarchy. A woman who soon exhibited to Caesar her exceptional mental power, she could impress him with the splendours of monarchy. In Egypt her word was absolute law, the government she practised was autocracy, and Caesar, patrician though he was, could not have been blinded to the vision of royalty she presented. Most important of all, she presented to him that necessity for the establishment of a royal line – a son.

In Egyptian eyes, Caesar and Cleopatra were man and wife. In Rome she was regarded as his mistress and as a usurper. When she came to Rome to live with Caesar she attempted desperately to corrupt enough of the city with her gold to get the title of king bestowed upon Caesar. Had he been made king, her son would have become the king of Rome and of Egypt, and a great Mediterranean empire would have emerged with its center in Rome. It was while she lived with him in Rome that Caesar sent for Sosigenes and had him reconstruct the Roman calendar, even though the change necessitated a special, fifteen month year.

Caesar was astute enough to realize that his coronation as king of Rome presented great dangers. Republican principles were embedded in the city. Already the supreme dictator of Rome, he sought the rest of the known world for his reign as emperor. But because Brutus, with the other conspirators, assumed that Caesar would become king and bring an end to the Republic of Rome, Caesar was assassinated – and the stage of history was to become dominated by two other great men, Mark Antony and Octavian, the nephew and official heir of Caesar.

It was Mark Antony who became, for

"Cleopatra Before Julius Caesar": engraving from the original painting by Gerome

Cleopatra, the means for reviving her dream of power for herself and her son Caesarion. He had been Caesar's second-in-command at Pharsalia, and he was the one who, through his burst of oratory at the funeral pyre of Caesar, had whipped the crowd into a frenzied attack on the conspirators. When Octavian, the nephew of Caesar, spoke of assuming the dictator's mantle (he was only nineteen at the time) Antony advised him brusquely against this course, and dissension between them began, which would be culminated by another great civil war.

But meanwhile, Antony held the public confidence, and proclaimed himself the avenger of Caesar. In 43 B.C. a year and a half after Caesar's death, Antony and Octavian affected a temporary conciliation, and formed a governing Triumvirate with an older general, Lepidus. Then the task of ridding Rome of the enemies of the late Caesar was divided among the three. At the Battle of Philippi (42 B.C.) the largest glory went to Antony, Cassius being killed, Brutus committing suicide.

After Philippi came the division of the huge Roman territories among the three Roman leaders: Italy and Rome to Octavian, the remainder of the western provinces to Lepidus, and the Middle East to Antony. It was at this moment that he decided to assume the mantle of

Cleopatra during the Battle of Actium: early line drawing by H. Vogel

All old prints from the Bettmann Archives

Caesar—and for this he needed Cleopatra, which is to say he needed her rich resources of gold and grain. He invited Cleopatra, who was in Alexandria, to meet him at the important Greek city of Tarsus.

Cleopatra had met Antony several times while she resided in Rome. His reputation at this time was that of a good-natured giant. Renan has called him "a colossal child, capable of conquering a world, incapable of resisting a pleasure." But boisterous, playful as he was, on many occasions, we know that he had a gift for oratory and eloquence, that his lineage was noble, his manners frank and open, and that he was worshipped by his soldiers. He had marvelous physical strength, and was irresistible to women, making much use of the latter ability, as he distributed his "heirs" throughout the Empire.

His meeting with Cleopatra at Tarsus was one of those gorgeous moments in history. The great and magnificent Queen of Alexandria and Egypt came sailing up the river Cydnus to Tarsus, where awaiting her was the absolute master of the East, a leader who was courted by potentates and kings, and who, she no doubt realized, might shortly become the ruler of the whole Roman Empire. The meeting was a political conference, largely, designed to cement together two complexes of power and, in Cleopatra's mind, even-

Engraving of Cleopatra and Mark Antony from a sculpture by E. Picard

tually to bring her son Caesarion to supreme power.

But at Tarsus began that fateful love affair which was to last fourteen years and cause the downfall and death of both.

After Tarsus, Antony journeyed to Alexandria and remained with Cleopatra for a year, during which time she came to regard herself as his wife, although he was unwilling to assume the rank of King of Egypt, for this would disturb the Romans and precipitate a quarrel with Octavian. He left Alexandria in 40 B.C., and made peace with Octavian (the Treaty of Brundisium) and, his wife Fulvia having conveniently died, sealed the treaty with his marriage to Octavia, the sister of Octavian.

But, two years later, according to Plutarch:

Antony's passion of Cleopatra, which better thoughts had seemed to have lulled and charmed into oblivion, now gathered strength again and broke into flame; and flinging off all good and wholesome counsel, and fairly breaking loose, he sent Fonteius Capito to bring her into Syria.

The forgiving Cleopatra met Antony (in 37 B.C.) at the City of Antioch where an agreement was made between them, and, among the terms, that a marriage should be contracted between them according to Egyptian custom, and that Caesarion should be regarded as the rightful heir to Caesar's throne. And there is little doubt that she convinced him that he should not expend his energies on fruitless wars, but to attack directly at the growing power of Octavian.

And so events led ominously towards the naval battle of Actium, where the ships of Antony, and those of Cleopatra, met the smaller, faster ships of Octavian, and where one of the most puzzling and striking occurrences in ancient history took place.

Plutarch wrote of the battle:

Antony's vessels, by reason of their great bulk, were incapable of the speed to make the stroke effectual, and, on the other side, Octavian's ships dared not charge, prow to prow, into Antony's, which were all armed with solid masses and spikes of brass, that their own vessels' bows would certainly have been shattered upon them. Thus the engagement resembled a land fight, or, more properly, the assault and defence of a fortified place; for there were always three, or four, of Octavian's vessels around each one of Antony's, pressing upon them with spears, javelins, poles, and several inventions of fire which they flung into them, Antony's men using catapults also to hurl down missiles from their wooden towers.

Whether it was the simple knowledge on Cleopatra's part that the battle was lost, or that she saw Antony hemmed in and feared him killed, we know only that a favorable wind sprang up toward Egypt and that she hoisted sail and made off, away from the battle.

And, wrote Plutarch:

Here it was that Antony showed to all the world that he was no longer actuated by the thoughts and motives of a commander or a man . . . For, as if he had been born with her, and must move with her wheresoever she went, as soon as he saw her ships sailing away, he abandoned all that were fighting and laying down their lives for him, and followed after her.

An action, it might be said, that caught the imagination of all lovers of the romantic for the generations thereafter. But now the way was paved for Octavian to become the supreme ruler of the world, and from that point on both Cleopatra and Antony would seem to have been obsessed with thoughts of coming death. Antony first chose isolation, then gloomily riotous living, and Cleopatra experimented upon condemned prisoners with the various poisons and methods of dying that might induce a painless, sleep-lulled death.

She and Antony fought together once more against the forces of Octavian, when he came to invade Egypt, but the desertion of their ships and their cavalry to Octavian's side made their defeat inevitable. Antony drove a sword deep into himself and died in Cleopatra's arms. And, Cleopatra, wishing to avoid the ignoble parade of herself in golden chains through Rome, as a celebration of Octavian's triumph, chose to die from the bite of an asp.

FROM HISTORY THIS STORY

PART ONE

In the year 48 B.C. a battle occurred at Pharsalia, in Greece, where the army of Julius Caesar fought the army of Pompey — a climax of the struggle between two great generals for the control of Rome.

Pompey has been routed, and at the conclusion of the battle Caesar (REX HARRISON) learns that his opponent has fled and that, in all probability, he is headed to Egypt for refuge and help. Ironically enough, Caesar is on his way to Egypt. As Consul of Rome he feels he must end the civil war between King Ptolemy and his sister, Queen Cleopatra — a war which seriously threatens to disrupt the supply of Egyptian wheat for Rome. He announces that he will go on to Egypt, hoping that there he will finally face Pompey. He gives orders that, while he is gone, Mark Antony, a brave young general who has constantly fought at the side of Caesar, is to represent him in Rome, and to speak in his name.

When Caesar arrives at Alexandria, the young Ptolemy and his entourage greet him, but not with the usual display of pomp customary for one of his rank. Ptolemy (RICHARD O'SULLIVAN) attempts to convince Caesar that Cleopatra is dead, but the more reasonable members of his entourage — Pothinos, chief eunuch and court chamberlain (GREGOIRE ASLAN); Achillas, general of the Army of Egypt (JOHN DOUCETTE); and Theodotus, chief tutor to the king (HERBERT BERGHOF) — reveal she is alive, while stating falsely that she has been driven away because of her attempts to kill Ptolemy.

In the hope of pleasing Caesar they show him Pompey's head and signet ring; they had slain him as he came ashore at Alexandria. But Caesar is deeply upset; Pompey had been a brave foe and a countryman. Caesar ensconces himself in an apartment in the palace, the while Theodotus and Pothinos, with the unwilling aid of Achillas, plot against the life of Cleopatra, hinting also that Caesar's destruction is not an impossibility.

That night, Apollodorus, Cleopatra's major-domo and confidante (CESARE DANOVA), disguised as a rug merchant, steals into the palace and reaches Caesar's apartment. He is carrying a rug in which Cleopatra is hidden.

After this strange confrontation, Caesar orders his men to accompany Cleopatra to her rooms and keep guard over her. However, by means of a secret passageway, she and Apollodorus are able to spy on Caesar and view him in the throes of an epileptic fit, which his servant, Flavius (GEORGE COLE), helps him control.

Cleopatra's admiration for Caesar grows through their several meetings. He is informed by his aides that she is ambitious, remorseless when it comes to obtaining her objectives, and will use

Apollodorus delivers Cleopatra, wrapped in a rug, to the suspicious Julius Caesar.

feminine charms as one of her weapons. Caesar becomes annoyed by what he considers her constant interference with his activities, and by what he considers her equally childish insistence that she be regarded as a great queen. He makes it clear that she is what he says she is, nothing more, that whatever he wants to do for her—or to her—he can do, even to the point of physically possessing her whenever he chooses. Cleopatra goads him into proving his point, but an interruption occurs when the Egyptians, under Achillas, attack—something Cleopatra had warned him would happen.

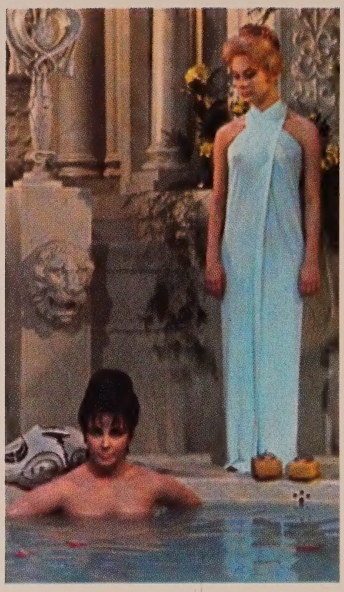
Caesar, though, had already planned against this eventuality. His men burn the Egyptian fleet, but the fire spreads to the city. When the famous library of Alexandria, cherished by Cleopatra, is struck by the flames, she marches to Caesar's apartment, and accuses him of barbarism.

News arrives that the Egyptians have attacked one of the gates to the city, and a battle for control of this strategic point ensues. Caesar, his forces hopelessly outnumbered, remains calm and confident. He had prepared for this inevitable clash by having the armies of his ally, Mithridates, march on Alexandria, and with the aid of these forces the Egyptians are routed.

Ptolemy and his aides, still inhabiting the palace, are crushed at the defeat, but continue their efforts to dispose of Cleopatra. Lotos, handmaiden to Cleopatra (JACQUI CHAN), is their spy, and attempts to poison the queen. Upon discovering the plot, Cleopatra has Lotos take the poison that was meant for her.

Caesar then—as Consul and dictator of Rome, the traditional patron of Egypt—holds court in the palace. Pothinos is condemned to death for inciting war and for attempting assassination; Ptolemy and Theodotus are banished to the camp of Achillas, where their military incompetence will ensure their quick end.

Cleopatra has become vividly aware of the tremendous power wielded by Caesar. When Caesar attempts to hide from her an approaching epileptic attack, thus exposing his increasing and pitiful weakness, she realizes that he has provided her with the means by which she can not only be of help to this most powerful of men, but which can make him ultimately dependent on her. Thus, although requested to do so, she does not leave the room, but helps him control the attack. Caesar's pride is shattered, but her genuine concern for him and her utter femininity draw them together and they become lovers.



Thus Cleopatra is crowned Queen of Egypt by Caesar in the name of the Senate and the People of Rome, and Caesar although the symbol of Rome, bows before Cleopatra of Egypt. Caesar remains in Egypt, although wars in the far reaches of the Empire demand his attention, and the probability of treachery in Rome becomes apparent. But Cleopatra has promised him that she will give him what no other woman has ever been able to provide – something Caesar has wanted more than anything else in the world – a son.

Eventually Caesar informs Cleopatra of the necessity for his return to Rome, and now, for the first time, she lays bare her ambitions, and her desire for Caesar to accomplish them for her. At the tomb of Alexander the Great, where she takes him, she presents to him her dream of world empire. It is a clash between the world-weariness of an aging conqueror, and the dynamic youthfulness of an ambitious woman, and it ends with Caesar's capitulation as she informs him that soon his child will be born.

The news reaches Calpurnia (GWEN WATFORD) in Rome that Caesar and Cleopatra were married in an Egyptian ceremony.

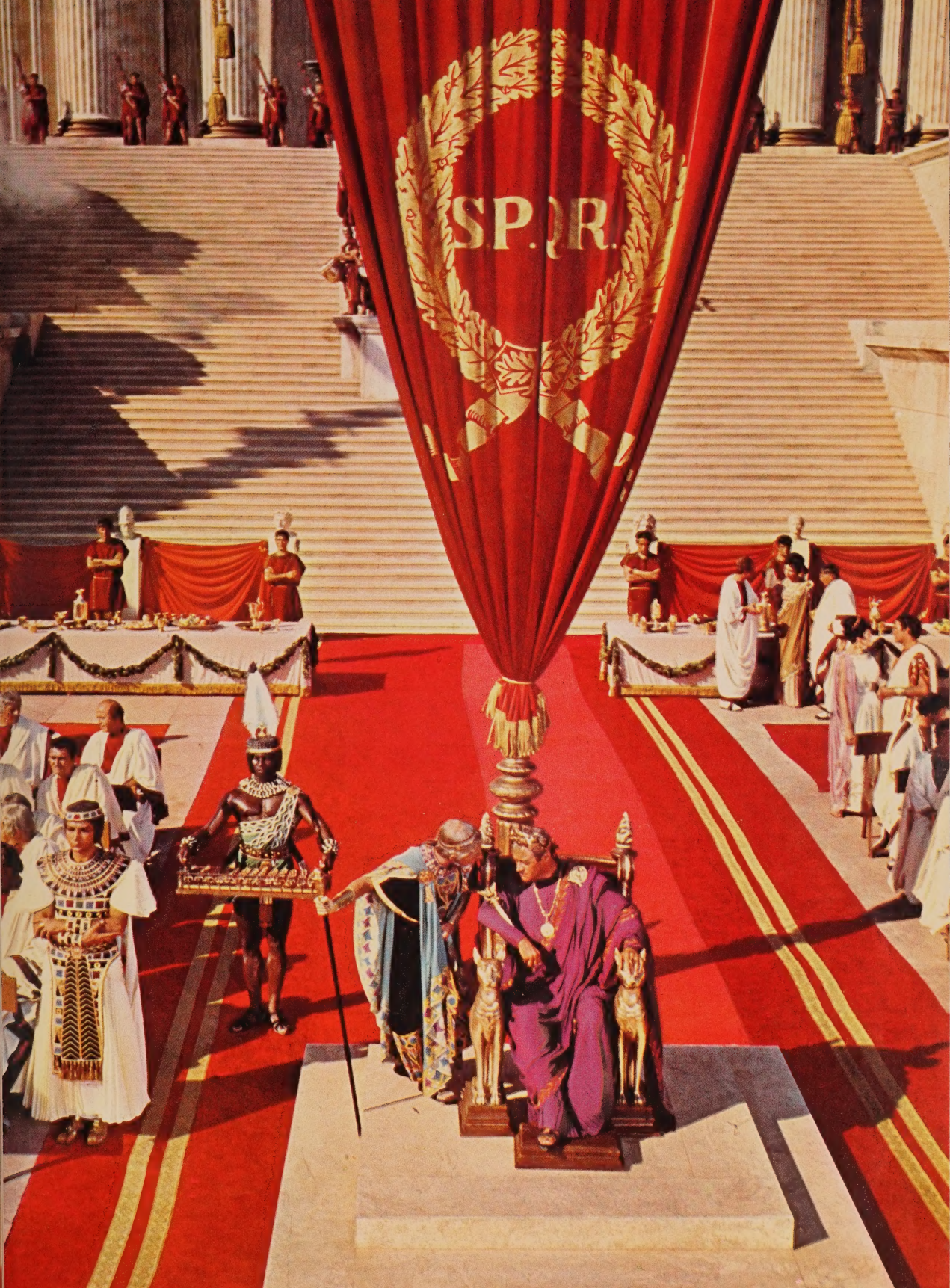
When Cleopatra gives birth to a son, Caesar exults. Under Roman law, if he picks up the child before witnesses, the son legally becomes a citizen of Rome and his heir. Cleopatra has made it all but certain that Caesar will pick up her son, but when the news comes that he has embraced Caesarion she cries in joy. Her son has become a citizen of Rome under the law.

In the Roman Forum, members of the Senate discuss the new-born child. The fact that Caesar now has a son whom he can name as his successor, instead of his nephew, Octavian, convinces Cassius (JOHN HOYT) more than ever that Caesar intends to be king. He, and the other plotters against Caesar, Casca (CARROLL O'CONNOR), and Cicero (MICHAEL HORDERN) attempt to bring Brutus (KENNETH HAIGH) to their side, but Brutus defends Caesar. Octavian (RODDY MC DOWALL) takes the news calmly, too calmly.

Caesar at last prepares to sail for Rome, leaving Cleopatra and Caesarion in Egypt under the protection of Rufio (MARTIN LANDAU), his ablest general. But Caesar does not reach his destination for more than two years because of many victorious wars fought in Africa and Asia Minor.

Cleopatra is unable to understand Rome's unwillingness to have a king,

Caesar, in his imperial robes, awaits the entry of Cleopatra's procession into Rome.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and she is impatient to bring Caesar's son to the Rome she knows he one day will rule. She sends Sosigenes to Rome to bribe the senators into inviting her.

Her plan is successful, and she makes her triumphant entrance into Rome, an entrance that is viewed with mixed emotions—joyously by the people, proudly by Caesar, and jealously by the senators and their wives.

Caught up by Cleopatra's grand design, Caesar tells the group of senators, including Brutus, Cassius, and Cicero, that he wants them to declare him emperor of Rome.

Brutus is finally convinced that Caesar intends to be king—and agrees with the conspirators that Caesar must die. In the meantime, Cleopatra and Antony have convinced Caesar to accept a lesser title —which the senate has offered him— but to accept that lesser title as only a steppingstone to being truly king. The lesser title is to be presented to him in the senate the following day—the Ides of March.

Cleopatra is filled by forebodings, and these are justified when the senatorial plotters combine their forces to assassinate Caesar in the Curia of the Senate.

Antony's primary purpose now is to whip up the anger of the Roman mob, and he extols the dead Caesar at his funeral pyre.

He desires Cleopatra to stay on in Rome, for reasons which he cannot put into words. Cleopatra, grief-stricken by Caesar's death, but particularly because of the blow struck her ambition — and bitter because Octavian has been named as Caesar's heir—sees no reason for staying. Antony blurts out his desire to be of help—even if it means presenting Caesarion's claims before the Senate, himself. Cleopatra, suddenly aware that Antony might well succeed where Caesar failed, very cleverly manipulates him into promising to join her in Alexandria. She sails away to Egypt, with Antony looking after her.

End of Part One

PART TWO

Two years pass in which Antony has striven against Caesar's assassins. At Philippi, in Macedonia, he defeats them in battle. Cassius and Brutus, among others, are now dead, and Antony is at his peak as a Roman general, adored by his men.

He tells Octavian that the two of them shall rule the Empire together, but the latter thinks that Lepidus, a powerful and popular Roman general should be part of a ruling triumvirate. Antony agrees, although he knows that Octavian has his own ambitions to become a great

The Roman mob demonstrates on the steps of the Forum at the pyre of Caesar.

ruler, and demonstrates his own power by taking for himself the richest territories of the Empire.

The locale shifts to Alexandria. Some time has gone by. The occasion is the dedication of a gold statue of Julius Caesar. Cleopatra speaks to Sosigenes about Antony's promise to regain for her son what Caesar would have left him. Sosigenes doubts that Antony will come to Alexandria. He is no longer the Antony he was—he lives a life dedicated to self-indulgence – he fancies himself a god—and too many years have gone by since he made those promises. Cleopatra remains confident. She knows that Antony will come. Antony will need Egypt. Antony will need her . . .

As time passes, Antony, headquartered in the East with his forces, has lived too lavishly and has been too generous with gifts. Funds are all but gone, men are deserting, and Octavian, at his headquarters in Rome, has forced Lepidus into exile.

Antony, desperate but proud, will not go himself to Cleopatra for aid, but instead sends Rufio, now one of his trusted friends. Cleopatra tells Rufio that she will meet Antony only on Egyptian soil.

A battle of pride and ego ensues, as Antony measures his status jealously and constantly against that of Caesar's, and as Cleopatra schemes for a way to meet Antony and still keep the pledge she gave Rufio. She sails to his headquarters at Tarsus, claiming that her magnificent barge represents Egyptian soil. Her gorgeous entrance into the harbor at Tarsus is accompanied by an invitation to Antony to be her guest at a great banquet held on the barge, and she contrives to make Antony appear at the festivities before she does. Thus, in effect, she has made him come to her.

Cleopatra plays Antony with consummate skill. She teases him and taunts him by her apparent devotion to the memory of Caesar, drives him to drink too much and—in the end—overplays her hand. For Antony, driven to distraction by frustration and wine and anger, breaks into her quarters. He pours out to Cleopatra his tormented love for her and also his lifelong repressed fear, hate, and jealousy of the all-powerful Caesar, in the shadow of whom he had been forced to dwell when Caesar was alive and now that he is dead. Cleopatra is taken by surprise—by the depths of Antony's feelings, and by the depths of her own response to them. She and Antony become lovers.

Octavian (Roddy McDowall) and Germanicus (Robert Stephens) argue in the Roman Senate about Antony's value to his country, if he is in Egypt with Cleopatra.

Their love affair, blooming in Alexandria, becomes the major issue in the Roman Senate, with Antony's adherents defending him and Octavian's jeering him. Above all, Octavian wants to keep Antony out of Rome, knowing his presence will lessen Octavian's chances of becoming the sole head of the Empire.

Germanicus (ROBERT STEPHENS), a general, a senator, and a friend of Antony's, hastens to Egypt and tells Cleopatra of impending doom if Antony does not return quickly to defend his position. Although their love is stronger than ever, Antony and Cleopatra know he must go to Rome if he is to retain his authority – and hers.

Octavian plots to get rid of Antony as a rival by maneuvering him into a marriage with his sister, Octavia. His plan succeeds. When the news of the marriage is brought to Cleopatra her face is like a mask before the members of the court, but alone in the apartment she has shared with Antony she gives way to her rage and torment, destroying all objects, even to their bed, that are reminders of her life with him. Then, like a brutally rejected child, she gives way to her tears.

Antony's marriage to Octavia is an empty one. When Rufio comes to him to report that one Roman ambassador after another has been turned away at the gate to Alexandria, Antony realizes that he must go himself. A new treaty with Egypt—wheat and gold for Rome—is needed. He is not reluctant to go, for in his heart he knows he has never really left Cleopatra.

Embittered, Cleopatra coldly demands from him one-third of the Roman Empire. Aware of Octavian's growing threat to her ambitions, she is now pulling her own strings, as Antony becomes

At right, Mark Antony (Richard Burton) formally presents himself, with his aides, to Cleopatra, Queen of Egypt. Flanking her are Hume Cronyn, as the elder wise man Sosigenes, and the ever-present Apollodorus. Below, Mark Antony, now consort of the Egyptian queen, arrives at the Palace in Alexandria.

increasingly helpless to stop either of them. An agreement made between them, their love is rekindled.

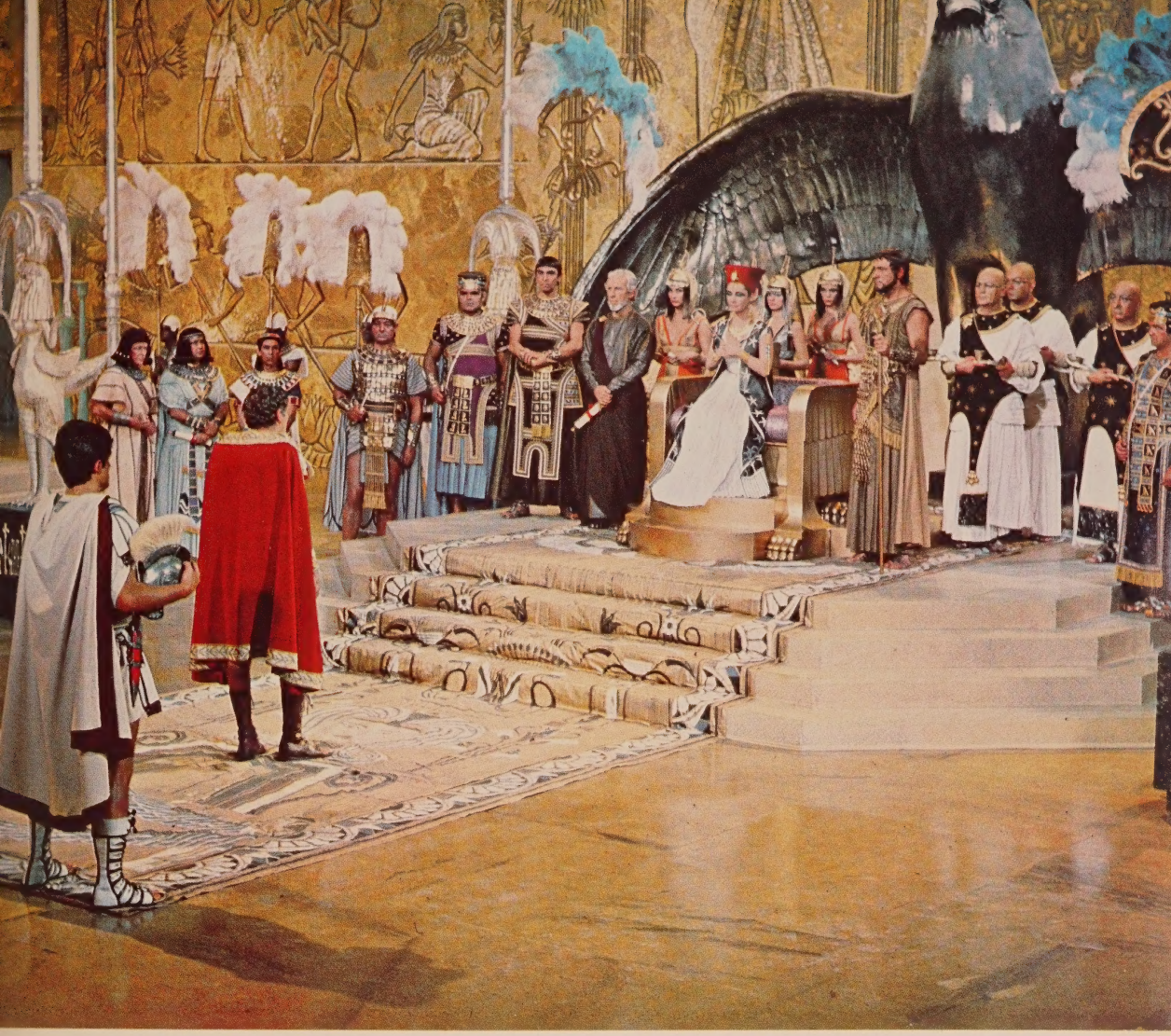
Antony marries Cleopatra under Egyptian law, as Caesar had done, and pronounces Caesarion King of Egypt. Antony cedes to Cleopatra the territories she had demanded and remains with her at the palace. Octavian's machinations continue to succeed. Now he starts a series of incidents designed to push the Roman people into forcing him to wage war on Egypt.

Sosigenes goes to Rome to plead with Octavian for peace, but Octavian has revealed that Antony, in his last will and testament, has asked that he be buried in Alexandria. Octavian's fervent demands for war are taken up by the Senators and the Roman people. Sosigenes, a symbol of Egypt, is slain by Octavian, and thus another war begins, this time directed by Rome against Cleopatra.

Although Antony is nominally the leader of hundreds of thousands of men, it is Cleopatra who guides him. He knows that victory on land is certain, and that Cleopatra's proposal to defeat Octavian by overpowering naval strength is, to say the least, questionable, but her decisions have become his decisions. Antony's legions are sent to fight by sea.

In a furious naval engagement at Actium, Antony's forces are defeated by Octavian's. Cleopatra, from her barge many miles away, sees the course the battle is taking and, believing Antony dead, turns back for Alexandria. Antony, in the midst of battle, sees Cleopatra's barge moving away, and, incredibly, for a leader so renowned, deserts his men, and pursues Cleopatra in a small dispatch craft. He is brought aboard her barge.

But from the moment Antony looks back from Cleopatra's barge at his burn-



ing fleet and dying comrades, he realizes to what end his act of love has led him, and withdraws from contact with the living. In Egypt once more, he is literally consumed by his remorse and guilt, and will not speak to Cleopatra.

Octavian, already advancing into Egypt by land, sends Agrippa with the price for peace—Antony's head. Cleopatra rejects it coldly. Assuming that Antony's condition is due to *her* having run away, she begs him for forgiveness. Antony tells Cleopatra what his love for her has made of him. With hardly a chance left for survival, let alone victory, they find themselves no longer wanting anything but each other.

His vigor renewed, Antony plans to meet Octavian's legions with his badly depleted forces. But his men have defected to Octavian, and he alone stands against his enemies, his countrymen. He cannot prevail upon them to grant the only atonement he can make —an honorable way to die—and returns to Cleopatra's palace.

Apollodorus, always in love with his Queen, and jealous of her lovers, lies to Antony, telling him Cleopatra is dead, although she is actually in hiding. Upon hearing this, Antony attempts to kill himself, and is brought by the now remorseful Apollodorus, to Cleopatra. There, reunited, he dies in her arms.

Octavian and his men reach the palace and find Cleopatra hidden in her mausoleum, where she had gone after sending Caesarion away. Octavian promises her that she may still rule Egypt and the two countries will be allies. But she has seen on Octavian's hand the signet ring of Pompey, which Caesar had given Caesarion at birth. With Antony dead, and knowing now that her son is dead, she takes her life.

In a note sent to Octavian she makes her last request — to be buried next to Antony.

THE CHALLENGE: FILMING CLEOPATRA

Cleopatra was the conception of producer Walter Wanger, who thought of a spectacular motion picture that would interpret, more realistically than ever done before, Cleopatra's life and the era in which she lived. He did not know, when he began, that he had set in motion the most immense production of cinema history. The obtaining of Elizabeth Taylor to portray the legendary queen, the recruitment of Joseph L. Mankiewicz as director and co-writer, the continual seeking out of the most suitable and talented stars for the various roles, the evolution of set architecture and costume design, the rigorous standards of taste and execution that came more and more to bear — these factors, delineated the challenge.

The spectacular motion picture was a form that was instituted relatively early in screen history. It presented, first of all, a chance to break away from the rigid, confining requirements of the stage, and the imaginations of filmmakers have always been fired by the possibilities inherent in the fluid use of the camera, combined with massive sets and vast crowds of players. The "black-and-white" spectacle was a crude example of the type, but it fascinated film-goers, who did not mind the naive stories and conceptions of history, and took delight in the unusual panoplies presented on the screen. Sound, and then color, brought additional values to the spectacle.

But it has been in the past half dozen years or so that the spectacle has become a truly challenging form. New systems of screen presentation, in themselves spectacular, brought clearer, larger, and more imposing images. If the spectacle film did not become art, it at least became more artful. New beauty was discovered in the use of color; the costume designer, the set builder, made splashier displays, lenses with great depth of focus allowed for immensely exciting panoramas.

Yet, as one after another of the important and costly spectacles were brought to the screen, there were lacks. The dialogue of these films was often empty and hollow; much of the acting was posed, or stilted; story (and, with it, history) was too often subordinated to spectacle for the sake of spectacle. The challenge was, then, to make a film of great proportions, that would satisfy as chronicle and drama, the idea being not to overwhelm the audience in a grand display of color and movement and size, but to make understandable the motives, the emotions, the passions of people of another time. As *Cleopatra* was first conceived, then reconceived, it became the purpose of everyone involved to see to it that qualitative and narrative values were never subordinated to the physical spectacle. Each, rather, could enhance the other.

The filming began in England, but after the nearly fatal illness of Miss Taylor, a transfer was made to Rome, where the cameras began to turn on September 20, 1961. The place was Cinecitta, Italy's movie-city, located in a Rome suburb. There was nearly a year of shooting after that, as the nearly five hundred people involved moved to locations near Anzio, the island of Ischia, Egypt, Spain, and eventually England again for some final interior scenes.

The Forum set, built at Cinecitta, covered twelve acres, and included reconstructions of ten of the original buildings of the Roman Forum. Also built were numerous temples, triumphal arches and palaces.

Even larger than the replica of the Forum was the Alexandria set. The Royal Palace was built at Torre Astura, near Anzio. The reason for choosing this location was that the company needed a cove where it would be possible to construct an authentic harbor into whose waters the staircase could descend.

John de Cuir, the production designer, had to adjust his designs to the topography of Torre Astura to make sure that his constructions did not intrude upon the many Roman ruins discovered while sets were being built. The sandy nature of the soil presented other extremely difficult problems, and before the Alexandrian Palace rose in its magnificence, three architects and twenty-four designers had been called in to assist Mr. de Cuir. The building of the set took place on a hunting preserve owned by the Borghese family, and, not far from the Palace, with its two enormous stairways reaching into the sea, rose the Royal Tomb where, so Plutarch said, Cleopatra took her life.

Statistics in plenty are available to show this labor of moviedom, the more than six thousand tons of cement, for

Said to be the largest set ever built for a motion picture — the Alexandrian palace.

instance, which could have built Rome's Olympic stadium with much left over. Or the 26,000 costumes, one of which was a gown made of pure gold, designed by Irene Sharaff for Miss Taylor, who can be seen wearing it during Cleopatra's procession into Rome. In addition, thousands of gallons of paint were used, miles of plywood, an army's supply of spears, hundreds of horses and an enormous array of statuary, jewelry and pottery.

The naval settings deserve a word, if only because they represent a landmark in film set construction. Cleopatra's barge, the last word in magnificence, according to Plutarch's account, had to be equally magnificent. For we know that when she sailed up the river Cydnus the royal barge was rowed by banks of silver-mounted oars. The great purple sails hung idly in the still air of the waning day. On the deck a number of beautiful slave women were grouped, costumed as sea-nymphs and graces. A company of musicians played the melodies for which the gleaming oars seemed to beat the time. Cleopatra herself "lay under a canopy of cloth of gold," dressed in the loose, shimmering robes of the Goddess Venus.

This barge was built in accordance with Plutarch's specifications, its deck completely lined in gold. All in all, there were well over a thousand maritime constructions, including Caesar's war galley, and a large galley for Octavian's use at the battle of Actium.

The casting for the picture was done with scrupulous care. Richard Burton was deemed ideal to portray Mark Antony, but having decided this much it was then necessary to free him from his duties in *Camelot,* the musical which had won him the award of the New York Drama Critics Circle.

Another Drama Critics Award winner (for *My Fair Lady*) was Rex Harrison. He was wanted to play Caesar, the characterization being one of unusual depth. Acting ability was the prime requisite as each of the roles were filled: Pamela Brown for the High Priestess; Roddy McDowall for the

challenging role of Octavian; Hume Cronyn for Sosigenes, Kenneth Haigh for Brutus, Italian-born Cesare Danova for the impressive role of Apollodorus, Gregoire Aslan for the eunuch Pothinos. Whether star or relative unknown, the actors were chosen for their suitability.

The music for the vast production was in itself a challenge; Alex North was chosen to meet it. Academy Award winners were everywhere among the craftsmen. Cinematographer Leon Shamroy had been a three time winner, no less. Another three time winner was Irene Sharaff who designed Miss Taylor's costumes and who was with her every moment of the production to make sure of their perfection. Renie designed costumes for the other women of the cast, and Vittorio Novarese brought authenticity to the men's costuming. The dance director was the famous Hermes Pan.

Part of the challenge, too, was the blending for the first time both the Caesar and Antony aspects of the Cleopatra story into one dramatic entity. Research brought out several historical incidents that had not been used dramatically before. Joseph L. Mankiewicz was, of course, no stranger to the subject matter, having dealt with Shakespeare's version of *Julius Caesar* in his noted film of 1953. He was anxious to avoid typical "spectacle dialogue," and at the same time wished the language to be elevated and enriched. Solving his self-imposed problems took many, many months. And because his approach to the story was relatively sophisticated, we are now able to view Cleopatra, as well as Caesar, Antony, and Octavian, from a modern psychological perspective that was denied the ancients.

This *Cleopatra,* then, is an interpretation of the interests and emotions of those august figures of history – the time: Egypt and Rome in the years between 48 B.C. and 30 B.C.

The royal barge which brings Cleopatra to her meeting at Tarsus with Mark Antony. On deck, her attendants and hand-maidens. (Overleaf) In foreground, Antony and Cleopatra presiding at the elaborate banquet of welcome, on the royal barge.

Joseph L. Mankiewicz and Elizabeth Taylor, in a relaxed moment after a scene.

Mankiewicz discusses a scene with Hume Cronyn. Burton listens quizzically.

JOSEPH L. MANKIEWICZ

Joseph L. Mankiewicz was at work on the screenplay for a modern story of Alexandria (Laurence Durrell's *Justine*) when the call came for him to explore ancient Alexandria instead. Oddly enough, it was Elizabeth Taylor he had in mind for Justine; he now revisualized her as Cleopatra, a woman born 2,000 years earlier.

20th Century-Fox had decided on a vastly bolder and more sweeping treatment of the subject than originally planned. Mankiewicz was given virtually a free hand. The final treatment of the script would be his, and the production would be in line with his directorial needs and judgement. Mankiewicz did not know at the time that it would take two years.

Time was lost by the nearly fatal illness of the star, Elizabeth Taylor. During her recuperation, Mankiewicz (with the collaboration of Ranald MacDougall and Sidney Buchman) outlined a new treatment of the Cleopatra story, dipping deeply for fact into the writings of Plutarch, Suetonius, Dion Cassius and C. M. Franzero's *The Life and Times of Cleopatra.*

Some may assume that he took dramatic liberty by placing Cleopatra in Rome at the time of Caesar's assassination, but there are many sources to substantiate her presence. Shakespeare did not mention the fact in *Julius Caesar,* perhaps for dramatic reason of his own.

Mankiewicz once said: "I write essentially for audiences who come to listen to a film as well as look at it. This may account for some of my intolerance toward the concept of film as a medium to be devoted solely to visual presentation. Once the film started to talk, I think it assumed the responsibility to present ideas and comment as well as purely visual effects."

This attitude may account for the fact that he has been as honored for his screenwriting as for his direction, and because he has served in this double capacity more often than not on his films, he has continued to grow as a creative and forceful film-maker. In 1949 he achieved the unprecedented feat of winning Oscars for both screenplay and direction of *A Letter to Three Wives.* The following year he was honored in exactly the same way for *All About Eve.*

Sometimes the crackling, witty brilliance of the dialogue in his films tends to overshadow his directorial skill, which is noteworthy for fluid and appropriate construction, and for extracting the best from his players. Bette Davis, Katharine Hepburn, John Gielgud, Edmond O'Brien, Elizabeth Taylor, and many others, have won either nominations or Academy Awards for their performances in his movies.

Mankiewicz was born in 1909, in Wilkes-Barre, Pennsylvania. He attended a public high school in New York, took his B.A. at Columbia University, and went abroad for additional study. Unrest in Berlin resulted in his sending some dispatches to the Chicago Tribune, and to help earn his keep abroad he translated into English the titles of some silent German films.

After returning to the U.S., Mankiewicz obtained a job titling silent films for Paramount. When the sound film came in, he became a dialogue writer. His first scripts were comedies, and he was not yet twenty-two when he received his first Academy nomination, for *Skippy.* He wrote a series of Jack Oakie pictures, did screenplays for W. C. Fields, Hugh Herbert, and Ben Turpin. One of these films, *Million Dollar Legs,* is still remembered as a wise-cracking classic of its type.

A tenure at MGM in the early thirties

won him a nomination for writing *Manhattan Melodrama.* With an urge to direct, he approached the lordly L. B. Mayer, who decided he was more the producer type. Mayer wasn't far wrong, for Mankiewicz produced several fine films, among them *Fury, Woman of the Year,* and *The Philadelphia Story.* Although he did not take screen credit, the knowledgeable were able to detect the Mankiewicz touch in the dialogue.

When he moved to 20th Century-Fox, he at last found himself in the director's chair. He perfected his craft on *Dragonwyck, The Keys to the Kingdom, The Late George Apley, A Letter to Three Wives,* and that elegant, "bitter comedy" of the stage, *All About Eve.* A fresh wind of sharp social comment blew through these movies. But no sooner would he demonstrate a flair for one kind of film when he would be off on another tack: aspects of medicine in *People Will Talk,* racial prejudice in *No Way Out,* top-level spying in *Five Fingers,* a disenchanted look at the international set in *The Barefoot Contessa,* a musical Damon Runyon caricature in *Guys and Dolls,* also *The Quiet American,* and *Suddenly, Last Summer.*

For *Cleopatra,* Mankiewicz avoided the poetic approach of Shakespeare, the satirical of G. B. Shaw; also, what he calls "spectacle dialogue—a mixture of the pseudo-archaic, combined with imitation Shakespeare. Contemporary idiomatic speech obviously wouldn't serve, either. I came across what seemed to me the proper key and was able to proceed." For Antony's funeral oration, Mankiewicz said, "I wasn't going to try to compete with Shakespeare. The crowd noises drown out Antony's voice during that scene, and the audience may decide for itself what words Richard Burton forms."

Mankiewicz is a long-hand writer, and a lot of ink went into the 330 page script of *Cleopatra.* After months spent in hotel rooms, writing and re-writing (his days were spent, of course, on the set) he completed *Cleopatra* with the hope that it would be a "beautiful film to watch and a good one to hear."

ELIZABETH TAYLOR

Elizabeth Taylor as Cleopatra, seated on her throne in Alexandria. Both the costume and the traditional serpentine headdress were authentically designed after thorough research.

She is a beauty beloved of photographers, for in the professional world of photographers it is axiomatic that it is next to impossible to take a bad picture of her.

She is the foremost star of the screen, because she is beautiful, and because she is an actress of enormous talent.

When she was not yet thirty, she fought and won a battle for her life.

The costliest film production in the history of the cinema, the finest accumulation of talents, surrounds her appearance as Cleopatra, Queen of Egypt.

Only Garbo, before her, caught the imagination of the public to so great a degree.

Elizabeth Taylor . . .

The idea that she was an accomplished actress, as well as being a fabulous beauty, had not yet occurred to many people when in 1951, at the age of nineteen, she was first nominated for an Academy Award. Give all due credit to George Stevens, who saw important possibilities in her, and placed her opposite Montgomery Clift in *A Place in the Sun.* She played her first grown-up role — a rich, petted, spoiled young woman who unwittingly precipitates a dazzled young man's tragedy.

"People have told me that I looked and sounded different in *A Place in the Sun,*" Miss Taylor remarked recently. "But I didn't feel it myself."

There was a distinct difference, however. George Stevens made sure of that. He has his own methods for handling performers, and he said of Elizabeth Taylor that he was able to establish a professional communication with her that brought out the qualities he wished to be portrayed on the screen. "It had to do," he said, "with giving her an idea of herself, of what she was essentially. She was, after all, a much adored and envied creature in real life."

By the time Joseph L. Mankiewicz met up with her in *Suddenly, Last Sum-*

mer, she was an accomplished, seasoned professional. "She has an amazing quickness," he said at the time, "for feeling her way deeply into a role, and into the meaning of each scene. There is no groping or stumbling, none of the unpreparedness of the trumped-up star." Watching her at work, one saw an alert sort of calmness, an experienced patience with the lengthy preparation required for each take. When the cameras are running she is like a well-trained athlete, able to accomplish what she is asked to do.

If a scene requires from her the enacting of virtual hysteria she seems to lose herself, as though unaware of the glare of the lights, the crew standing round. The moment the director has said "That's it!" she is back to herself again. Her hand reaches out for a lit cigarette (there is always someone there to supply it) and she waits quietly for the director's appraisal.

"I have no acting technique," she has insisted. "The only thing I know how to do is *be*." Mankiewicz is, by now, her favorite director. "He has only to give me a look or a gesture," she says, "and I know what he is telling me."

This instant responsiveness is one of the results of her many years of continual acting for the screen. Before "Method" became fashionable it was known by seasoned performers that the best and most dependable way of learning acting was to work constantly as a professional. Unfortunately, talent and schooling alone don't guarantee a fine actress. Miss Taylor learned acting through acting, and was lucky enough, also, to be born with inherent talent.

English by birth, she became familiar with the United States in early childhood, being brought to this country every year by her parents to visit her grandparents. In 1939, the family came to California and established permanent residence. A few years later, MGM happened to be seeking a British girl to play opposite the boy actor, Roddy McDowall, in *Lassie Come Home.* Ten year old Elizabeth was chosen, and was offered a long-term contract on the basis of her screen test.

She remembers that, when she was twelve, and up for the part of the girl rider in *National Velvet,* she learned "they needed a girl three inches taller and were considering someone else. I went home and grew three inches — and got the part." How she accomplished the trick she doesn't reveal. But the impact of Elizabeth Taylor in the public consciousness dates from her appearance in *National Velvet.* Her fame increased as she matured into an always more breath-taking beauty.

Her MGM contract years became her dramatic finishing school. When she wasn't working, in such pictures as *Life With Father, Cythia, A Date With Judy,* and *Father of the Bride,* she watched the other stars: Clark Gable, Joan Crawford, Katharine Hepburn.

"But I never wanted to model myself after any one of them," she said. "It always annoys me to hear someone referred to as a younger somebody else. I've always known that I had to be myself."

In *Giant, Raintree County, Cat On a Hot Tin Roof, Suddenly, Last Summer,* she was the matured young actress, conscious of her powers. She won Academy nominations for the last three pictures mentioned, and won the award for her performance in *Butterfield 8,* a most moving moment for the national television audience, when she appeared, still weak from her recent illness, to claim her Oscar.

Isabelle Cooley, as Charmian, the hand-maid to Cleopatra, attends to the queen's toilette.

RICHARD BURTON

One of the most eloquent and assured of all actors today, Richard Burton spoke no English until he had reached the age of ten. He was born in the South Wales village of Pontrhydhfen (pronounced Pontroodfen), where only Welsh was spoken. He was one of thirteen children in a mining family, and because of the language handicap, Richard Jenkins (as he was born) would have been headed for a career in the coal mines at age fourteen if a schoolteacher called Philip Burton had not taken an interest in him. Burton saw the hunger for learning in the boy and taught him English, history, and mathematics, enabling him to pass the School Certificate examination, which was necessary before any child could go on to a higher education.

Burton befriended Richard thereafter, adopting the boy as his son eventually. Richard won a scholarship to Oxford and quickly found his way into the school's dramatic society. When he was certain he wanted an acting career, he decided Burton was a better name than Jenkins for an actor, and took his benefactor's name. World War II intervened before he got very far as an actor. After serving three and a half years in the R.A.F., Richard returned to acting, and made his London West End debut in an Emlyn Williams play, *Druid's Rest.*

His first film role was in a Welsh movie, *The Last Days of Dolwyn.* Shortly after that, he was on the stage with John Gielgud and Pamela Brown in *The Lady's Not for Burning.* Burton's star rose quickly; in 1953 he had reached that dreamed of goal, the playing of Hamlet at the Old Vic. In that same year he appeared in the first CinemaScope motion picture, *The Robe.*

Since that time he has alternated movie appearances with stage work. His movies have included *My Cousin Rachel, The Desert Rats, Prince of Players, Alexander the Great, The Rains of Ranchipur, Look Back in Anger,* and *The Longest Day.* On the stage he starred in Lillian Hellman's *Montserrat,* Bernard Shaw's *Captain Brassbound's Conversion,* Anouilh's *Time Remembered,* and, most recently, *Camelot.*

About his talents as a musical per-

In Cleopatra's apartments, a conference between two who would rule the world.

former, he once remarked frankly, "I don't sing. I do what Rex Harrison taught me to do. I went to Rex and asked him to teach me the singing method he used in *My Fair Lady*.

Burton is five feet, nine inches tall, is as wide-shouldered and rugged as a full-back, can blaze into righteous anger on occasion, and will calm down just as quickly. Splendidly educated, he will in conversation range over a host of subjects with keen, piercing intelligence. Since he has never had the slightest doubt about wanting to be an actor, he regards acting as his chosen work, and is happy to be doing it. He has not only achieved public acceptance; other important actors regard him as one of the greats of our time.

Mark Antony, at the banquet held in his honor, watches the lavish entertainment Cleopatra has assembled for him.

A study of Rex Harrison, as the world-weary Julius Caesar, who has been made emperor of the vast Roman territories, but who still lacks the title he seeks, King of Rome as well.

One of the most renowned and popular actors in the world today, Rex Harrison was thought by Joseph L. Mankiewicz to be the best of all possible choices for the role of Julius Caesar. His lean face has an angular, intellectual quality, relieved by the hint of a smile that permanently plays around his features. It is his perpetual good humor which helps give Harrison his charm — a mixture of rather typically British relaxation and underplayed conviviality. helped by his habit of paying sensitive attention to whomever is with him. He is a wonderful listener, an attribute useful in his acting technique as well.

Born in Huyton, Lancashire, England, in 1908, he made his first stage appearance at the age of 16 with the Liverpool Repertory Company, gaining a vast experience with dozens of plays. He came to London in 1930, and soon found immense popularity in the West End, appearing in such vehicles as *Getting George Married, Another Language, Design for Living* and *Sweet*

REX HARRISON

Caesar, in battle dress, at Alexandria.

Aloes. The latter play (by Noel Coward) provided him with his Broadway debut in 1936. When he returned to London, he was with the Terence Rattigan comedy hit, *French Without Tears.*

About this time, too, he began making his impact on film audiences. He appeared in *Men Are Not Gods, Storm in a Teacup, The Citadel, Night Train,* and *Major Barbara.* His light and deft style, accompanied by a voice that seemed to combine a touch of querulousness and a dash of humor, made him a star of the screen as well as the stage.

During the war he served in the R.A.F., and no sooner was he back when he appeared in the resounding screen hit, *Blithe Spirit.* He followed that with another film of high excellence, *Notorious Gentleman.* Wooed away from England for a time by Hollywood, he came back to 20th Century-Fox for *Anna and the King of Siam.* He remained in our film capitol for three years, appearin *The Ghost and Mrs. Muir, The Foxes of Harrow,* and *The Four Poster.*

Like other important English actors, he regards himself essentially as a stage actor who plays in films, and is not yet sure of which medium he would choose, if a choice was necessary. "I think," he said once, "if I had to choose between a really good film or a really good play I'd make my judgment on what I'd just done before. That sense of balance is terribly important, tip-toeing back and forth between movies and plays. But I *do* love the stage."

That love for the stage found its fulfillment in *My Fair Lady,* which made him the most popular English actor since Laurence Olivier had conquered this country. His Henry Higgins role will soon be recreated in the film version. He had been an important Broadway star before that, though, in several successful plays, among them *Anne of a Thousand Days, Bell, Book, and Candle, Venus Observ'd,* and *The Love of Four Colonels.* Following *My Fair Lady* he starred in Anouilh's *The Fighting Cock,* and balanced that return to the stage with a movie, *Midnight Lace.*

He is married to the British actress, Rachel Roberts, and spends much of his time when away from spotlights and footlights in the villa he owns.

Caesar in Alexandria with young Cleopatra.

PAMELA BROWN (The High Priestess)

One of England's most noted and accomplished actresses, London-born Pamela Brown was educated at St. Mary's Convent, Ascot, and received her early dramatic training at the Royal Academy of Dramatic Art. In 1936, at the age of eighteen, she made her stage debut as Juliet in *Romeo and Juliet* with the famed Shakespearean company at Stratford-on-Avon. Later that year she made her first London appearance in *The King and Mistress Shore*. After a term with the Old Vic Company in such plays as *She Stoops to Conquer* and *The Taming of the Shrew*, she alternated classic roles with modern in *King Lear, The Gioconda Smile, Venus Observ' d,* and *Hamlet*.

Miss Brown is also well known to Broadway, having appeared there in Congreve's *Love for Love,* Wilde's *The Importance of Being Ernest,* and Christopher Fry's *The Lady's Not for Burning*. Motion picture audiences have seen her in a variety of roles; some of her films are *I Know Where I'm Going, Tales of Hoffman, Lust for Life,* and *Richard III*.

GEORGE COLE (Flavius)

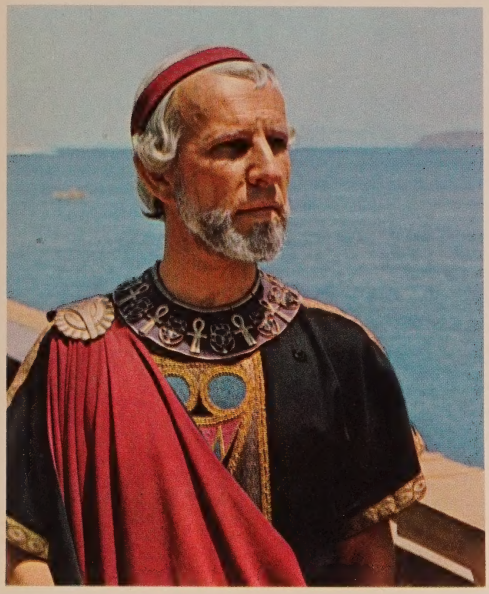
Born in London on April 22, 1925, George Cole was educated in secondary school in Surrey.

He made his London stage debut in *White Horse Inn* in 1939 and was seen in his first film, *Cottage To Let,* in 1941.

Cole has since appeared in a variety of movies, among which are: *Henry V,* Somerset Maugham's *Quartet, My Brother's Keeper, Laughter in Paradise, Scrooge (A Christmas Carol), Lady Godiva Rides Again, Morning Departure* (seen here as *Operation Disaster*), *The Intruder, Happy Ever After (Tonight's the Night), The Belles of St. Trinian's* and *The Constant Husband* with Rex Harrison.

His more recent films include *A Prize of Gold, Quentin Durward, The Weapon, It's a Wonderful Life, The Green Man, Too Many Crooks, The Bridal Path, Blue Murder at St. Trinians* and *Don't Panic, Chaps.*

His latest role reunites him with Rex Harrison in *Cleopatra,* in which he portrays Caesar's barber.



HUME CRONYN (Sosigenes)

A versatile actor of both stage and screen, Hume Cronyn is a stage director, and has written film scripts. He was born at London, Ontario, on July 18, 1911. He first studied for the law, at McGill University, then took stage training at the American Academy of Dramatic Arts. In Europe he was for a time under the tutelage of the famous impresario, Max Reinhardt, and, on Broadway, after a debut in *Hipper's Holiday,* quickly rose to fame in a series of fast-moving comedy hits: *Three Men on a Horse, Boy Meets Girl,* and *Room Service.* He has been on Broadway almost continually since, often enough with his wife, Jessica Tandy. One of the plays in which they appeared in tandem was *The Four Poster.* For two others, *Madam, Will You Walk,* and *Triple Play,* he was the director, as well as the co-star with his wife. Alfred Hitchcock started him in films with *Shadow of a Doubt,* and later Cronyn wrote two screenplays for Hitchcock— *Rope* and *Under Capricorn.* In *People Will Talk* he acted for Joseph L. Mankiewicz. Most recently he was in the film version of *Sunrise at Campobello,* and starred on Broadway in *Big Fish, Little Fish.*

CESARE DANOVA (Apollodorus)

This Roman-born actor, who speaks several languages, studied medicine and surgery before he was persuaded to make a screen test for Pushkin's *The Captain's Daughter,* a movie made in Italy. That was in 1947, and since then he has starred in German, French, Spanish, and English-speaking films. Although he had been reluctant at first to become an actor, he soon developed enthusiasm for the profession, and took to the stage as well. In Rome he appeared in *Medea, Death of a Salesman,* and in *Chi e di Scena* with Anna Magnani.

His first American-made picture was *The Man Who Understood Women,* for 20th Century-Fox. He then appeared in *Valley of the Dragons* and *Tender is the Night.* His reputation in Europe increased when he played the title role in the Viennese production of *Don Juan.* The important role of Apollodorus (the court advisor to Cleopatra) confirms the fact that he is one of the fastest-rising of the newer crop of international actors.

KENNETH HAIGH (Brutus)

Born in England in 1932, Kenneth Haigh began his acting career in 1953. He earned stardom after several seasons in training at the Central School of Dramatic Art, two years touring in Shakespearean repertory in Ireland and England, and in a series of television roles.

His first featured part was in *The Gay Dog,* a West End success, which brought him to the attention of TV producers. They cast him in *Golden Boy, The Confidential Clerk, Family Portrait* and *Madeleine.*

His first screen role was in *My Teenage Daughter.* This was followed by the starring role in *Look Back in Anger* at the Royal Court Theatre.

Following his appearance in another film, *High Flight,* he repeated his role in *Look Back in Anger* on Broadway. He was again on Broadway in *Caligula.*

Haigh returned to Europe continuing his career in London on radio and TV and in the theatre where he appeared in the double bill *The Collection* and *Playing with Fire* and most recently as Mark Antony in *Julius Caesar.*

RODDY MC DOWALL (Octavian)

Roddy McDowall met Elizabeth Taylor twenty years ago when they appeared together in *Lassie Come Home. Cleopatra* has brought them together again.

Darryl F. Zanuck, then the production head of 20th Century-Fox (right now the president of the company) was responsible for bringing Roddy to the United States. He had seen him as a child of nine in some English films; here Zanuck put him in *Man Hunt* and then in the great success, *How Green Was My Valley.* Roddy became one of the most famous of child actors, and matured into a fine adult performer. On Broadway in 1953, in Shaw's *Misalliance,* he gave the first of a series of brilliant characterizations.

Plays such as *No Time for Sergeants, Compulsion, The Doctor's Dilemma* confirmed his place as one of the finest of the younger characters, and he was invited to appear at the American Shakespeare Festival in Stratford, Connecticut, where, coincidentally, he played Octavian in *Julius Caesar.*

As the Octavian of *Cleopatra* he gives a remarkable, full-bodied portrait. With Harrison he had appeared in *Midnight Lace,* and with Burton in *Camelot.* He and Burton were also together in *The Longest Day.*

ROBERT STEPHENS (Germanicus)

English-born Robert Stephens' first recognition as an actor came when he starred in John Osborne's *Epitaph for George Dillon* in London. After a season there he came to Broadway to star in a production of the same play, later returning to the West End stage as Vivien Leigh's lover in Noel Coward's *Look After Lulu.* This appearance was followed by one in *The Wrong Side of the Park,* his role being especially written for him by John Mortimer.

Signed to a term contract by 20th Century-Fox, he made his film debut in *Circle of Deception,* and went on to other screen roles in *The Queen's Guard,* and *A Taste of Honey.*

He came back to the London stage for Arnold Wesker's *The Kitchen,* and was chosen by Mark Robson for a leading role in *Lisa,* film version of Jan de Hartog's *The Inspector. Cleopatra* gives him his most important screen role to date; he is seen as Germanicus, one of the leading figures of Caesar's Rome.

ISABELLE COOLEY (Charmian)

Isabelle Cooley was born in Cleveland, Ohio, where she attended high school and began her career as a performer. She played the lead on Broadway in *Anna Lucasta* and also starred in the London production which later toured the British Isles.

She went to Paris for 18 months where she was featured at the popular club, La Nouvelle Eve. Following this she returned to London to fulfill television commitments with the British Broadcasting Company, appearing in many major productions, including *Hamlet.*

As one of the featured artists appearing with the New York American Negro Repertory Company, she toured the United States for four seasons in such plays as *Blithe Spirit, Ghosts* and *Angel Street.*

She made her film debut with Elizabeth Taylor in *Raintree County* and has since appeared in *Suicide Battalion, I Want To Live, Anna Lucasta, Never So Few,* and *I Passed For White.*

(Overleaf) Entertainments precede the advent of the Sphinx bearing Cleopatra into Rome.

THE BATTLES

Four important battles of ancient history were directly involved with the rise and fall of Cleopatra as a dominant figure in the pre-Christian era.

Three of these – Pharsalia, Philippi and Actium – reflect the complex political situation that tormented ancient Rome, then on the verge of becoming the world's most influential power. The fourth represents the final phase of the numerous Egyptian dynastic internal struggles – the Alexandrian War.

These historically significant events, all depicted in *Cleopatra* illustrate the savage forces unleashed by the ambitions and drives of the main characters.

The details of these battles, as they actually occurred, are here presented to clarify their specific importance in relation to the events preceding and following them.

Pharsalia

The battle of Pharsalia took place in Greece at the foot of Mount Olympus, June 6, 48 B.C. Pompey and Julius Caesar who, with Crassus, had formed the First Triumvirate in 59 B.C., were now waging war with each other for supremacy of the Roman Empire.

Antony plans strategy for battle of Actium.

Pompey, with his army of 45,000 foot soldiers and a respectable nucleus of horsemen, was encamped at the foot of Mount Olympus, just below the city. Pitted against him was Caesar, with only 22,000 foot soldiers and a negligible cavalry force.

Nevertheless, Caesar, a superior military strategist and tactician, decided to undertake the campaign between two such unequal forces.

When the battle began, the opposing armies were spread out in the field in the classic three-sided bell-shaped formation. Well aware that Pompey would try to surround him with cavalry, Caesar withdrew from his own third line of battle every third soldier and formed a fourth line. It was placed behind his extreme right wing, with orders not to show itself until he gave the command.

Pompey's troops did not suspect the existence of this fourth line. His cavalry penetrated well behind the third line when Caesar gave orders to attack. Pompey's left wing was destroyed from the rear by Caesar's Fourth line. The way was now open for Caesar's troops to surround the rest of the opposing army. The outcome of the battle was no longer left in doubt. Less than six hours after his first attack, Pompey had lowered his colors and fled.

Director Joseph L. Mankiewicz filmed the battle of Pharsalia near the Spanish town of Almeria. Rex Harrison as Julius Caesar and Richard Burton as Mark Antony, among others, took part in the sequence, together with thousands of extras.

This battle, which is actually the opening of *Cleopatra,* was the last scene to be made on location, and its production was supervised by Darryl F. Zanuck, president of 20th Century-Fox Films Corporation.

The Alexandrian War
(Battle of Moon Gate)

Because the forces with which Caesar had arrived in Alexandria numbered less than 3,200 men on 10 small ships, the ruling trio believed they could defeat Caesar with the 20,000 soldiers at Achillas' command. Ptolemy fled the palace and joined Achillas. The resultant war, which broke out in August, 48 B.C., ended in January, 47 B.C.

Backed by his strong war machine, which also included 72 large ships, 50 of which were in perfect war condition, Achillas attacked Alexandria, hoping to get into Caesar's quarters in the royal palace and kill him. Caesar, however, had spread his own soldiers throughout the city to force isolated battles which would dissipate Achillas' strength. In addition, he ordered his admiral, Agrippa, to set fire to the Egyptian fleet in order to keep the sea lanes open for fresh supplies and reinforcements.

The flames spread to the city and almost completely destroyed the famous Alexandria Library with its more than 200,000 manuscripts and valuable documents.

Caesar's forces then occupied the island of Pharos, famous for its lighthouse, and thus controlled the main or eastern portion of the city.

Still besieged inside the royal enclosure, with no means of getting out, Caesar strengthened the palace defenses, devoting particular attention to the Moon Gate, the eastern gate of the wall, outside of which Achillas was concentrating his power. Waiting only for news of the arrival of General Mithridates from Pergamo, with large numbers of reinforcements, Caesar refrained from forcing the decisive battle. Finally Mithridates arrived and engaged the

Egyptians from the rear, not far from the East Gate.

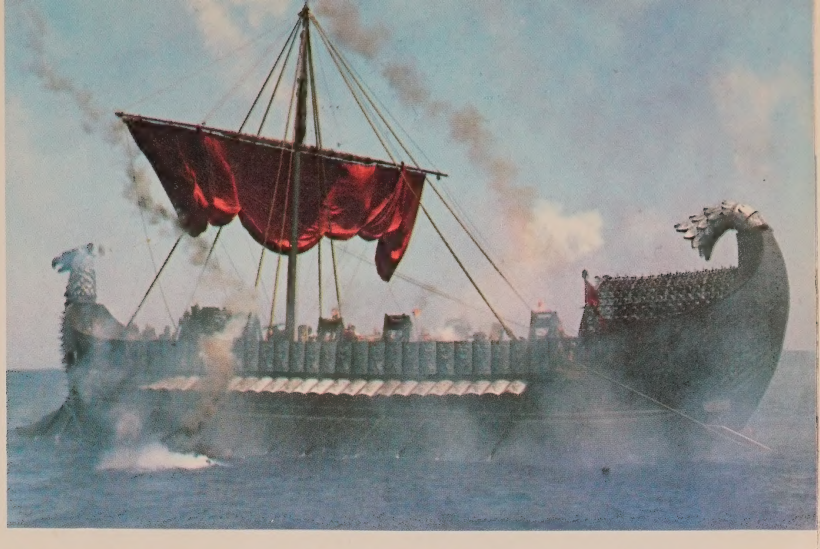
Caesar then launched his attack, sending his famous "turtle" formation (a forerunner of the modern tank) out of the Moon Gate to set fire to and destroy the dangerous Egyptian war machines. Achillas' army was routed and many of them were killed.

Mankiewicz filmed the important Moon Gate encounter at night on the back lot at Cinecitta, where production designer John De Cuir reconstructed the exterior wall of the royal palace and the East Gate. Three hundred characteristic Egyptian war machines had been constructed of reed (in Egypt, wood was very scarce and the desert sands made it difficult to move heavy machines), among them catapults, flame throwers (a type of mortar) and battery rams.

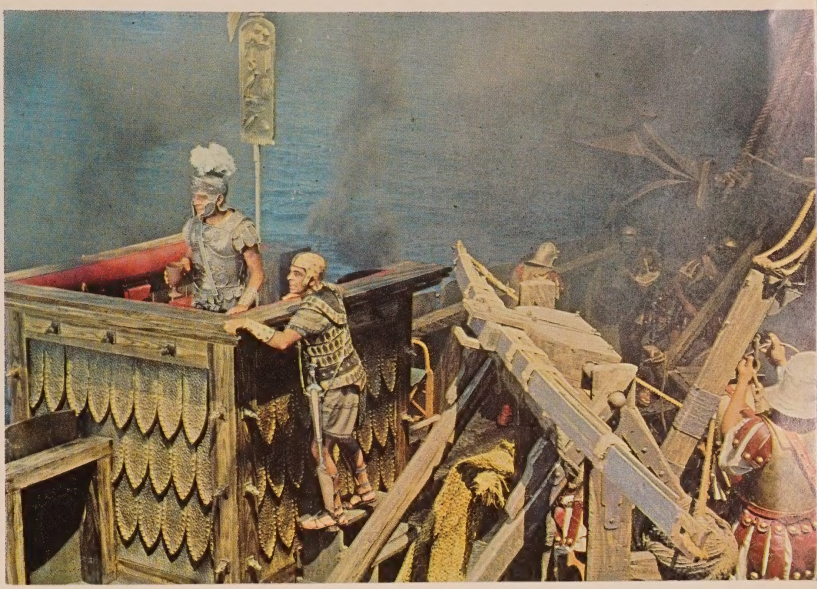
Philippi

The battle of Philippi took place in Greece, near the Macedonian border, in November, 42 B.C. On one side were Brutus and Cassius, Caesar's murderers, with about 80,000 men. On the other side were Mark Antony, Octavian and Lepidus, with forces of 60,000 who were, tactically, in an unfavorable position. The Adriatic sea at their rear was blockaded by the fleet of Sesto Pompey, an ally of Brutus and Cassius.

At dawn of the first day of battle, the two armies found themselves face to face. Following preliminary lesser skirmishes, the real battle broke out unexpectedly. The cavalry was followed by heavy infantry and, according to Dion Cassius, Roman historian, it was impossible to see anything in the massive dust clouds which arose on the battlefield. This first day ended practically in a draw although Cassius, believing that Brutus' troops had been defeated, killed himself.



Mark Antony's barge. Below: Antony directs his ships in battle against Octavian at Actium.



Below: Catapults set fire to a vessel engaged in the crucial and historic naval battle at Actium.

Joseph L. Mankiewicz, and Darryl Zanuck, president of 20th Century-Fox, confer in Spain while filming battle of Pharsalia.

The impending battle on the second day truly represented a conflict in political ideologies propounded by these men. The schism arose between the aristocratic conspirators, led by Brutus and Cassius, and Caesar's adherents, led by Antony, Octavian, and Lepidus, who had defended Caesar as the symbol of their own ideas. The basic conflict was a question of whether the Roman government could continue based on the ruling of an elite few or whether it was to collapse against a people's majority, gathered around a strong leader.

The second day of battle proved decisive. The fighting began at dawn. Later in the day Brutus' legions fell back before the fierce attacks of Antony's men; the end was as sudden as it was inevitable. Brutus, realizing imminent defeat, killed himself.

Actium

This is the battle which sealed the political and human destinies of Antony and Cleopatra. It was the battle that put an end to a long series of civil wars and marked the beginning of a new order. It was the battle that meant seven centuries of empire for Rome and slavery for Egypt.

The battle of Actium actually began in Rome in 32 B.C. during a stormy meeting of the Senate in which Octavian made a passionate plea for a declaration of war against Egypt, then ruled by Cleopatra and Antony. The Senators were apathetic until Octavian produced the last will and testament of Antony, stolen from the Temple of the Vestal Virgins, in which he asked to be buried not in his native Rome but in Cleopatra's Alexandria. The Senate's declaration of war was inevitable. However, the will was only a pretext. Octavian had successfully eliminated Lepidus from the triumvirate which was ruling Rome at the time and whose third member was Antony. Octavian and Antony found themselves in diametrically opposed positions – the former in his role as leader of Italy and the West, Antony in his acquired dynastic position as Cleopatra's husband, sovereign of the East. From the beginning it was an unequal struggle between the more "modern" Octavian and the more traditional Antony.

In the spring of 31 B.C., Octavian crossed the Adriatic to the coast of Greece, where Antony and his forces were encamped at Actium. Antony commanded 500 ships, 12,000 cavalrymen and 100,000 foot-soldiers. Octavian had only 400 ships and 80,000 men. During the summer months, Octavian fomented small, unimportant skirmishes which were decisive in reducing the effectiveness of Antony's forces.

After lengthy discussions and heated arguments between Antony and his chiefs of staff, Cleopatra managed to impose her point of view; namely to withdraw as close as possible to Egypt, an easy source of supplies and reinforcements. To accomplish this, it would first be necessary to break through Agrippas' fleet. This meant a sea battle.

In the meantime, Octavian was also having his difficulties. It was his idea

to allow Antony's fleet to pass through his armada and then attack it from the rear. However, he was forced to yield to the superior judgment of Agrippa, who feared that Antony's ships, much larger than Octavian's, would be victorious. Though Antony's ships seemed superior because of their size and better equipment, Octavian ultimately relied on the easy maneuverability and greater speed of his smaller ships.

The battle dragged on for some time with neither side apparently winning. But in a completely unexpected and dramatic event, Cleopatra, who during the entire time had remained on her barge, now converted into a battleship, set sail for Egypt. Though it has never been known what caused her to abandon her fleet before the outcome of the battle was decided, the probability is her flight was motivated by a rumor that Antony had been killed.

However, Antony was not dead. When he realized the ship of his beloved Cleopatra was sailing towards Egypt, he believed that she had been forced to flee against her will. He impetuously abandoned the legions, fighting so desperately under his command, and set out in her pursuit. As a result, with half of Antony's remaining major ships in flight, the others — abandoned, confused, left without a leader — were rapidly overcome and the defeat of Antony's forces became an accomplished fact.

The final dramatic portion of the battle of Actium was filmed in the harbor of the island of Ischia, in the shadow of the ancient Castle of Aragon. The chief elements in the battle were Cleopatra's huge barge (250 feet long, with a mast 90 feet high), Antony's cutter, Octavian's cutter, Agrippa's flagship and a number of smaller boats. The sequence included the sinking of Octavian's cutter by Antony's ship. The large vessel, reconstructed for the film, was rammed, burned and sunk.

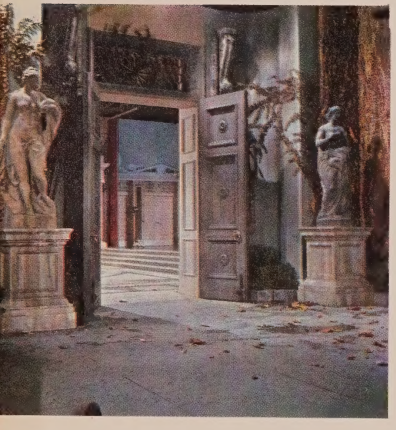
Mark Antony emerges victorious at the Battle of Philippi. Below, an array of phalanxes.

Below: The Battle of Pharsalia being fought between the Armies of Caesar and Pompey.

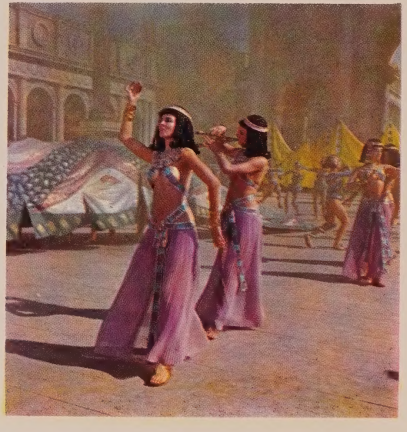
THE DESIGNERS' CONTRIBUTION

Untold effort has gone into the over-all design of the physical production for Cleopatra. These illustrations show examples of the detailed, authentic craftsmanship of the film's production designers, costume designers, and set decorators. Their contributions establish the style and taste of the settings, and help provide the proper mood and atmosphere for the story that is told.

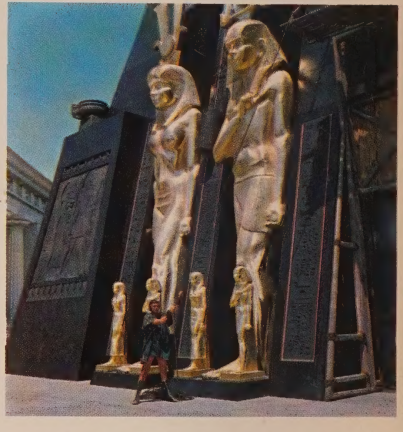
The wharf-market at Alexandria.



Caesar's residence outside Rome.



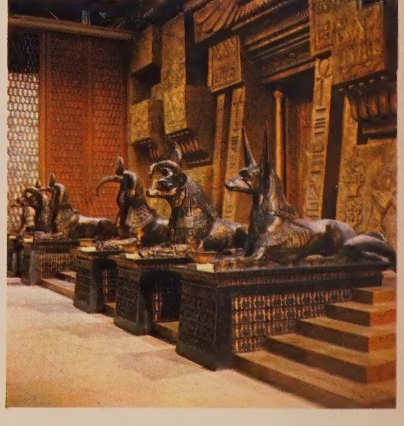
Costumed dancers in Cleopatra's procession.



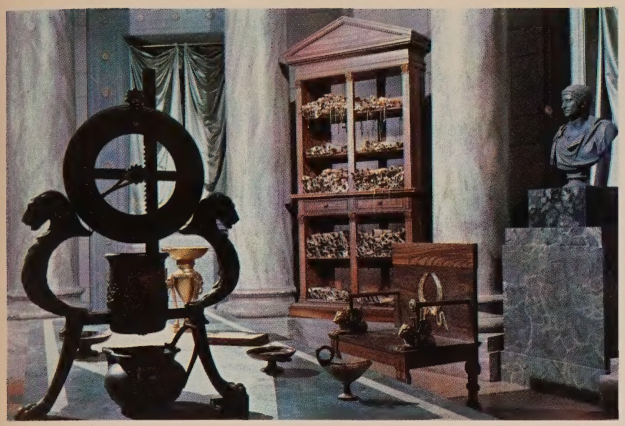
Exterior of Cleopatra's tomb at Alexandria.

The banquet hall, a detail: Cleopatra's barge.

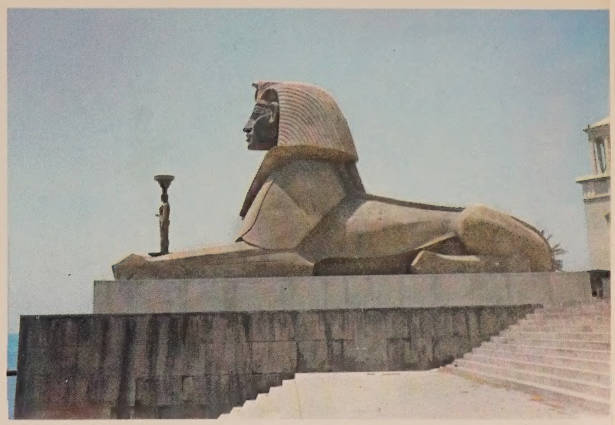
Interior, campaign tent.



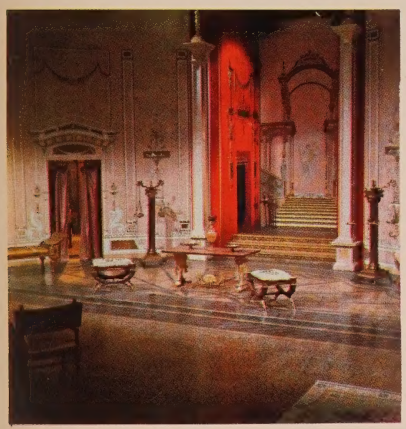
Alexandrian interior.



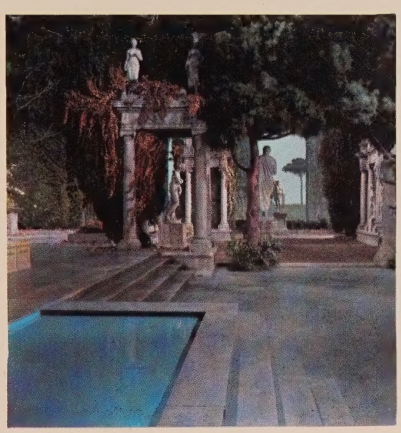
The library, in Cleopatra's apartments.



Sphinx decoration on the wharf at Alexandria.



Roman reception hall.



Caesar's residence, an exterior.

On the quay at Alexandria.

The observatory of Sosigenes.

Cleopatra's bed-chamber.

An ornate costume worn by the young brother of Cleopatra.

WALTER WANGER

When Walter Wanger came to Hollywood at the invitation of Jesse Lasky, then head of the Paramount-Famous-Lasky Corporation, he had not the faintest notion that he would one day become one of the boldest and most challenging of film producers. Having been a play producer previously, he first served an "apprenticeship" as Lasky's assistant, then became general manager of Paramount production throughout the world. He resigned this executive post, moved to London for three years, and returned to Paramount when it was apparent the sound era had come into being. Always more or less of an "independent," he produced movies for most of the leading film studios.

Among these were *Washington Merry-Go-Round,* considered the first film of a political nature to be tackled by Hollywood; *Private Worlds,* the first serious treatment on the screen of a psychiatric subject; *The Trail of the Lonesome Pine,* the first film made on location entirely in color; and *Blockade,* the first Hollywood film to treat of fascism, dealing as it did with the issues of the Spanish Civil War. Subject matter has always been of primary interest to Wanger, and he has not ducked controversy, if controversial treatment was part of the inherent dramatic value of his films.

Some of the most original and arresting of Hollywood's films emerged under his banner, among them *The Bitter Tea of General Yen, Queen Christina* (with Greta Garbo), *The President Vanishes, The Long Voyage Home* (a beautiful and sensitive film version of four O'Neill plays), *Stagecoach* (one of the best Westerns ever made), *Foreign Correspondent* (a classic Hitchcock movie), and *Smash-Up* (which dared treat of a hitherto taboo subject, the female alcoholic).

His most recent film — prior to *Cleopatra* — was *I Want to Live,* a plea against capital punishment. It won an Academy Award for Susan Hayward. His idea of starring Elizabeth Taylor in a soundly historical version of *Cleopatra* was at first scaled to a more modest size, but he had never ruled out a more ambitious undertaking because of his feeling that the subject, and the creative personnel it eventually attracted, were worth an all-out effort.

A literate gentleman, dapper, jaunty and concerned at the same time, Wanger had the constant task of coping with the immense logistical problems of the film. In addition to his distinction as a producer, Walter Wanger is the author of many articles, in such publications as The Saturday Review, Public Opinion Quarterly, and American Journal of Sociology. These articles have emphasized Wanger's belief in the importance of the motion picture as a medium for education and the growth of democracy. He was elected president of the Academy of Motion Picture Arts and Sciences in 1939, and served in that capacity for six years. He is presently a governor of that organization.

ALEX NORTH

(Composer-Conductor)

For a composer it would be harder to find a more imposing musical challenge than *Cleopatra,* which required nearly three hours of music ranging from romantic themes to the exciting rhythms that accompany the processions into Rome. Alex North, one of the finest of modern composers, labored for eighteen months. The recording was done under his supervision, and employed the largest congregation of musicians ever brought together at 20th Century-Fox.

North is a musical innovator who employs dissonance, atonality, and unusual instrumentation, but he also believes that film scores should be basically melodic in nature. Since coming to Hollywood in 1951 to write the music for *Death of a Salesman,* he has done the scores for many other pictures, including *A Streetcar Named Desire, Viva Zapata, The Rose Tattoo, The Rainmaker,* and *Spartacus,* receiving Academy nominations for each of these films.

He was born in Chester, Pennsylvania, and received a musical education, although for a time he worked for Western Union as a telegrapher by day and continued studying at the Juilliard Institute by night. He went abroad for further study and, upon his return, studied under Ernst Toch and Aaron Copland. He has composed for modern dancers Martha Graham, Hanya Holm, and Agnes DeMille, and has achieved note in the concert field with *Symphony for Orchestra and Piano,* and *Revue for Clarinet and Orchestra.*

HERMES PAN

(Choreographer)

Hermes Pan was born Hermes Panagiotopulos. Because his father was a Greek consul, assigned to the southern U.S., he spent his early childhood in Memphis and other southern cities.

He was 15 when his father died. The family then moved to New York. When the depression came, the family moved to California. The dance director at RKO, Dave Gould, needed an assistant and this proved to be Pan's introduction to films. His initial assignment was *Flying Down to Rio* which was Fred Astaire's first starring picture. The hit musical made Astaire enormously popular and he requested Pan to choreograph *The Gay Divorcee,* which co-starred Ginger Rogers.

Pan directed the dancing for all the subsequent Astaire-Rogers pictures.

Among his more recent films are *Blue Skies, Three Little Words, Lovely To Look At, Kiss Me Kate, The Student Prince, Hit The Deck, Jupiter's Darling, Porgy and Bess, Can-Can* and *Flower Drum Song.* His choreography for *An Evening with Fred Astaire* brought him the TV Emmy Award.

LEON SHAMROY

(Cinematographer)

As the man responsible for photographing Elizabeth Taylor in *Cleopatra,* Shamroy had only rhapsodic words to describe his experience. "It's impossible," he claimed, "to do anything but make Elizabeth look beautiful. She has no bad angle. I think Elizabeth is the most beautiful actress I've ever seen."

A three time Academy Award winner, Shamroy was born in New York, attended Peter Cooper Institute, and City College. Engineering was his first choice as a field, but that all changed when he entered motion pictures as a film laboratory worker for 20th Century-Fox. He got behind the camera as a photographer of serials and stunt pictures for actor-producer Charles Hutchison of Pathe.

In 1933 he became director of photography for B. P. Schulberg Productions, moved to Selznick International in 1937, and to 20th Century-Fox in 1939.

A specialist in color (and now, after *Cleopatra,* in Todd-AO), his Academy Awards have all come for his color photography: *The Black Swan, Wilson,* and *Leave Her to Heaven.* He is married to actress Mary Anderson.

IRENE SHARAFF

(Costume Designer for Elizabeth Taylor)

Three-time Academy Award winner Irene Sharaff was born in Boston and raised in New York. She attended the New York School of Fine and Applied Arts and the Art Students League in New York and later studied at the Grande Chaumiere in Paris.

She started her career as assistant to Eileen Bernstein with the Civic Repertory Theatre whose *Alice in Wonderland* was the first show for which she designed scenery and costumes. That same year, 1932, she designed the Ballet Russe de Monte Carlo's *Union Pacific.*

Among her subsequent plays and ballets were *As Thousands Cheer, Life Begins at 8:40, The Great Waltz, Idiot's Delight, I'd Rather Be Right,* Rodgers and Hart's *On Your Toes, Jeux des Cartes, The Boys from Syracuse,* and *Lady in the Dark.*

Her first motion picture was *Meet Me In St. Louis* in 1944, followed by *Ziegfeld Follies, The Best Years of Our Lives, The Secret Life of Walter Mitty, The Bishop's Wife, A Song Is Born,* and *An American in Paris,* for which she received her first Academy Award.

Since 1949 she has alternated between the theatre, the ballet. Her more recent Broadway and film credits include: *Montserrat, The King and I, Me and Juliet, Happy Hunting,* and *West Side Story,* for which she won an Academy Award. Elizabeth Taylor wears more than four dozen of her costumes in *Cleopatra.*

CAST

Cleopatra ..... Elizabeth Taylor
Mark Antony ..... Richard Burton
Julius Caesar ..... Rex Harrison
High Priestess ..... Pamela Brown
Flavius ..... George Cole
Sosigenes ..... Hume Cronyn
Apollodorus ..... Cesare Danova
Brutus ..... Kenneth Haigh
Agrippa ..... Andrew Keir
Rufio ..... Martin Landau
Octavian ..... Roddy McDowall
Germanicus ..... Robert Stephens
Eiras ..... Francesca Annis
Pothinos ..... Gregoire Aslan
Ramos ..... Martin Benson
Theodotos ..... Herbert Berghof
Phoebus ..... John Cairney
Lotos ..... Jacqui Chan
Charmian ..... Isabelle Cooley
Achillas ..... John Doucette
Canidius ..... Andrew Faulds
Cimber ..... Michael Gwynn
Cicero ..... Michael Hordern
Cassius ..... John Hoyt
Euphranor ..... Marne Maitland
Casca ..... Carroll O'Connor
Ptolemy ..... Richard O'Sullivan
Calpurnia ..... Gwen Watford
Decimus ..... Douglas Wilmer
Queen at Tarsus ..... Marina Berti
High Priest ..... John Karlsen
Caesarion (age 4) ..... Loris Loddi
Octavia ..... Jean Marsh
Marcellus ..... Gin Mart
Mithridates ..... Furio Meniconi
Caesarion (age 12) ..... Kenneth Nash
Caesarion (age 7) ..... Del Russell
Valvus ..... John Valva

PRODUCTION STAFF

Produced by ..... Walter Wanger
Directed by ..... Joseph L. Mankiewicz
Screenplay by ..... Joseph L. Mankiewicz
Ranald MacDougall Sidney Buchman
Based upon histories by: Plutarch, Suetonius, Appian, other ancient sources and "The Life and Times of Cleopatra" by C. M. Franzero
Music Composed and Conducted by ..... Alex North
Choreography by ..... Hermes Pan
Elizabeth Taylor's Costumes Designed by ..... Irene Sharaff
Director of Photography ..... Leon Shamroy, A.S.C.
Art Direction ..... Jack Martin Smith
Hilyard Brown Herman Blumenthal Elven Webb
Maurice Pelling Boris Juraga
Production Designed by ..... John De Cuir
Set Decorations ..... Walter M. Scott
Paul S. Fox Ray Moyer
Men's Costumes Designed by .. Vittorio Nino Novarese
Women's Costumes Designed by ..... Renie
Film Editor ..... Dorothy Spencer
Special Photographic Effects .... L. B. Abbott, A.S.C.
Emil Kosa, Jr.
Sound Recording Supervised by ..... Fred Hynes
James Corcoran
Sound Recorded by ..... Bernard Freericks
Murray Spivack
Assistant Director ..... Fred R. Simpson
Production Managers ..... Forrest E. Johnston
C. O. Erickson
Casting Consultant ..... Stuart Lyons
Makeup ..... Alberto De Rossi
Miss Taylor's Hair Stylist ..... Vivienne Zavitz
Second Unit Directors ..... Ray Kellogg
Andrew Marton
Second Unit Photography ..... Claude Renóir
Pietro Portalupi, A.S.C.
Second Unit Production Manager ..... Saul Wurtzel
Associate Music Conductor ..... Lionel Newman
Color Consultant ..... Leonard Doss
Color by De Luxe
In Todd-AO
Todd-AO developed by
The American Optical Company and Magna

CHRONOLOGY

100 B.C.	Caesar is born, July 12.
84 B.C.	Caesar marries Cornelia.
83 B.C.	Mark Antony is born.
80 B.C.	Caesar is appointed envoy to the court of Bithynia.
69 B.C.	Caesar serves as Questor in province of Further Spain.
68 B.C.	Cleopatra is born.
68 B.C.	Cornelia dies and Caesar marries Pompeia.
63 B.C.	Caesar is named Pontifex Maximus, then Praetor.
63 B.C.	Octavian, Caesar's nephew and heir, is born.
61 B.C.	Caesar divorces Pompeia.
61 B.C.	Caesar is Governor of Further Spain.
59 B.C.	Caesar is elected Consul and First Triumvirate with Pompey and Crassus; Caesar marries Calpurnia.
58 B.C.	Caesar is made Governor of Cisalpine Gaul, Transalpine Gaul and Illyricum. During this period, the Gallic campaigns are waged.
54 B.C.	Antony fights at Caesar's side in Gaul.
51 B.C.	Caesar's Gallic commentaries are published.
49 B.C.	Caesar invades Italy.
49 B.C.	Cleopatra is expelled to Syria.
48 B.C.	Caesar defeats Pompey at Pharsalia.
48 B.C.	Antony is second in command to Caesar at Pharsalia.
48 B.C.	Cleopatra is smuggled into her palace in Alexandria to meet Caesar who has come to Egypt after Pharsalia.
47 B.C.	Caesar defeats Ptolemy XIII's army in Alexandrian War (Moon Gate battle).
46 B.C.	Cleopatra goes to Rome to be with Caesar.
45 B.C.	Caesar named Dictator for life in Rome.
44 B.C.	Caesar is assassinated on the Ides of March; Cleopatra returns to Egypt.
43 B.C.	Antony forms triumvirate with Lepidus and Octavian.
42 B.C.	Antony's victory over Brutus and Cassius at Philippi.
41 B.C.	Cleopatra and Antony meet at Tarsus; Antony journeys with Cleopatra to Egypt.
40 B.C.	Antony returns to Rome, marries Octavia.
37 B.C.	Antony returns to Alexandria and Cleopatra.
32 B.C.	Roman Senate, upon goading by Octavian, declares war on Cleopatra and Antony.
31 B.C.	Cleopatra and Antony are defeated at the Battle of Actium by Octavian.
30 B.C.	Cleopatra and Antony die by their own hands in Alexandria.

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CLEOPATRA